

CHOICE Sacred Songs by Famous Composers

Speaks, Oley. — Still with Thee. High Voice, C. Low Voice, C. 15
Woodman, R. Huntington. — This is gently and softly. High Voice, D. Low Voice, B. 17
Hawley, C. B. — Redeeming Love. High Voice, G. Low Voice, B. 19
Hammond, William G. — O Eyes that are weary. Medium Voice, D. 21
Hammond, William G. — Through peace to light. High Voice, F. 23
Marzo, Eduardo. — O Lord rebuke me not. High Voice, E. Low Voice, C. 25
Marzo, Eduardo. — I will lift up mine eyes. High Voice, D. Low Voice, B. 27
Spross, Charles Gilbert. — Lord Jesus, in Thy Mercy. High Voice, E. Low Voice, B. 29
Hawley, C. B. — O Paradise. High Voice, G. Low Voice, B. 31
Spross, Charles Gilbert. — Sunrise and Sunset. High Voice, E. Medium Voice, C. Low Voice, B. 33

The
John Church
Company
CINCINNATI
NEW YORK
CHICAGO
LEIPZIG
LONDON



O Paradise

REV. F. W. FABER

C. B. HAWLEY

Andante con moto

Piano introduction in G major, 4/4 time. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic.

Vocal entry in G major, 4/4 time. The melody begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "O Par - a - dise, O Par - a - dise, Who". The piano accompaniment continues with the same eighth-note pattern.

Vocal continuation in G major, 4/4 time. The melody continues with the lyrics: "doth not crave for rest. Who would not seek the". The piano accompaniment remains consistent.

hap - py land Where they that loved are blest: Where loy - al hearts and

The first system of the musical score is in G major (one sharp). The vocal line begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and finally quarter notes E and F. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

true Stand ev - er in the light, All

The second system continues the melody. The vocal line has a half note G, quarter notes A and B, a half note C, and a final half note D. The piano accompaniment continues with similar textures, including some chords in the right hand.

rap - - ture thro' and thro' in - God's most ho - ly

The third system concludes the page. The vocal line features a half note G, quarter notes A and B, a half note C, and a final half note D. The piano accompaniment includes a forte (*f*) dynamic marking and a *rit* (ritardando) marking over the final measures.

sight.

p *allegro*

p

Par - a - dise, O Par - a - dise, The world is grow - ing

old: Who would not be at rest and free, Where

love is nev - er cold? Who would not be at

rest and free, Where love is nev - er cold? Where

p

loy - al hearts and true Stand ev - er in the

light. All rap - - ture thro' and thro' In

rit

rit

God's most ho - ly sight. Lord

Piu moto

Je - sus, King of Par - a - dise, Oh keep us in Thy

mf Piu moto

love, And guide us to that hap - py - land of

mp

per - fect rest a - bove. And guide us to that

mp

pp

hap - py - land of per - fect rest a - bove, of

pp

rit. per - fect rest a - bove. *p a tempo* Where loy - al hearts and

rit. *pp a tempo*

true Stand ev - er in the light, All

rit. rap - - ture thro' and thro' In God's most ho - ly

rit.

sight. O Par - a - dise, O Par - a - dise.

p *pp* *ppp*